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СЛАВЯНСКИЙ МИР В КНИЖНОМ СОБРАНИИ ГРАФА Г.А. СТРОГАНОВА

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Аннотация: Статья посвящена изучению восприятия русским аристократом и дипломатом Г.А. Строгановым идей славянского единения на материале его библиотеки. Рассматриваются произведения на русском и французском языках первой половины XIX в. Идеи панславизма в изучаемых текстах представлены через их преломление в русском, общеславянском и французском культурном сознании, а также в сознании владельца книжного собрания. В статье анализируется возникновение панславистских идей в связи с распространением «торжествующего пангерманизма» в странах Западной Европы, раскрываются «центростремительные» и «центробежные» тенденции в славянском мире на материале русской, украинской, польской, чешской (богемской) и сербской литературы, а также событий из их истории. Идеи панславизма рассматриваются в связи с практикой национального строительства, происходившего в XIX в., идеями национального возрождения в Польше и Богемии, осознанием общеславянской и национальной идентичности отдельных сообществ. Также раскрываются политические и культурные взаимосвязи России и Польши, России и Сербии, Польши и Франции в первой половине XIX в., идеи русских панславистов, польского миссианизма, чешских австрославистов в аспекте конструирования славянской культурной общности.

Ключевые слова: славяноведение, Г.А. Строганов, русская литература, польская литература, история Сербии, французский мир.

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SLAVIC WORLD IN THE BOOK COLLECTION OF COUNT G.A. STROGANOV

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Abstract: The article examines the Russian aristocrat and diplomat G.A. Stroganov's perception of the ideas of Slavic unity on the material of his library. Pan-Slavic ideas are presented through their interpretation in Russian, French and Common Slavic cultural consciousness as well as in the one of the collection's owner. The authors of the books conceptualize the Russian version of Pan-Slavism as centralizing and patronizing other Slavic communities. The centripetal and centrifugal tendencies in the Slavic world are described on the material of Russian, Ukrainian, Polish, Czech (Bohemian), and Serbian literature and history. The article discusses ideas of Pan-Slavism in connection with the practice of nation-building of the 19th century, the ideas of national revival in Poland and Bohemia, the awareness of the Common Slavonic and national identity of individual communities. The authors of the article reveal ideas of Russian Pan-Slavism, Polish Messianism and Czech Austro-Slavism in terms of designing the Slavic cultural community.
Keywords: Slavic Studies, G.A. Stroganov, Russian literature, Polish literature, history of Serbia, French world.
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1. Introduction

The Research Library of Tomsk State University holds a unique book collection in Siberia, the family library of the Stroganovs. Its last owner was Count Grigory Stroganov (1770–1857), a representative of the Stroganov aristocratic family, the Russian envoy in Spain (1805–1809), Sweden (1812–1816), and Turkey (1816–1821); he is also known to represent Russia at the coronation of Queen Victoria in 1838.

The Stroganov book collection had been formed for seventy years and included over 24,000 volumes in English, French, German, Spanish, Italian, Swedish, Russian, and other languages. In 1879 Stroganov's sons, Sergei Grigorievich (1794–1882) and Alexander Grigoryevich (1795–1891), donated the library to the Siberian University, newly established by order of Emperor Alexander II. Currently, it is stored as a single entity in the Research Library of Tomsk State University.

The book collection primarily consists of books in French; the French part includes over 20,000 volumes. Books in Slavic languages (Russian and Czech) are relatively few in number and exceed 200 volumes.

The following article aims to reconstruct the image of the Slavic world by analysing the books on the history and culture of the Slavic peoples in the Stroganov library.

The novelty of the research proposed is in identifying the relationship between the formation of individual Slavic states in Central Europe (Poland and the Czech Republic), Eastern Europe (Russia) and Southern one (Serbia) Europe and the practices of nation- and culture-building in the first half of the 19th century.

2. Conceptual issues of the paper

Within this study, we understand *the Slavic world* as a metanational community that actively starts to form in the era of so called "print capitalism." This community, including the West Slavic, East Slavic, and South Slavic nations and tribes, emerges with the appearance of print languages, the following establishment of a sustainable historical and cultural past of the Slavs and the formation of "language" centres of the Slavic peoples in Russia, Poland, Czech Republic, and Serbia [1, p. 67]. The presentation of the Slavic world in the Stroganov library is bidirectional. On the one hand, it reflects the idea of the Slavic peoples about themselves, about the closeness of their religion, language and culture; on the other hand, the vision of the Slavic world from the perspective of the French nation [12]. As a result, the library's owner forms an idea of the Russia's active involvement both in the Pan-Slavic and in the Pan-European historical and cultural process of the first half of the 19th century.

The book collection represents the Slavic world in different types of national narratives that describe the common language, religion, material and spiritual culture of the Slavic peoples [7, p. 576].

2.1. Russian-language works on the Slavs in Stroganov's collection

In the library of Stroganov, books about the Slavs in the Russian language are ones on the history and ethnography of Russians, Ukrainians, and Serbs, the idea of Pan-Slavism frequently recurs in them. These works consider the Russian version of Pans-Slavism as centralizing and patronising other Slavic communities. Stated views are vivid in *Slavyanskiy sbornik* (The Slavic Collection) published in 1845 by the famous Russian explorer N.V. Savelyev-Rostislavich (1815–1854). In the introduction to this collection, the author argues with the famous historian A.L. Schletzer (1735–1809) and rejects the Norman Theory concerning the origin of the Russian state. Savelyev-Rostislavich also adheres to the concept of a special Slavic civilization. The reason for this is the common history of the Slavic tribes that includes four periods. The first one goes back to antiquity and ends with the fall of Rome. The second is the adoption of Christianity by the Slavic peoples; the third, the internecine wars between the Slavs. Finally, the first half of the 19th century, marked by the "renewal of Russia by monarchy and autocracy, the fall of the Czech Republic, and the beginning of the decline of Poland after the weakening of the government authority," indicates the beginning of the fourth period of the

"Pan-Slavic life" [19, p. 238]. The author associates the renewal and revival of the Slavic tribes and the world at large with Russia, the basis of this revival being "the Christian family life," Orthodoxy, Autocracy, and Nationality that demonstrate "a great lesson for our Slavic brothers and to the whole world" [19, p. 239]. Notably, the paternalistic model of Russian statehood, declared in this collection, appears incorporated with a broader concept of the Slavic civilization. Savelyev-Rostislavich argues that the ideas of Russian Pan-Slavists first come in the Era of Peter the Great, as he "first understood the importance of the familial relationship between us and other Slavic tribes" [19, p. 6].

Among the artistic and historical works devoted to the dialogue of Russia (Great Russia) and Ukraine (Little Russia), two volumes of a Ukrainian literary collection *Molodik* (New Moon) are of particular interest. I.E. Betskii (1818–1890), a writer and translator, published the collection in Kharkiv [8, p. 216–218]. Interest in the Ukrainian theme in the library of the Stroganov is connected with active processes of the state, national, and cultural development of the Russian Empire in the first half of the 19th century. However, the main feature of the Russian imperial policy is seen in the fact that it acquired its territories "almost exclusively with its own borders" [15, p. 10].

An essay entitled *The Foundation of Kharkiv* has an important place in the 1843 collection of *Molodik*, its author being a well-known Ukrainian writer H. Kvitka-Osnovianenko (1778–1843). The essay tells a poetic legend about the city founding by Hryhorii's ancestor, Andrei Kvitka, in the middle of the 17th century. The Foundation of Kharkiv is compared to the beginning of the Russian Empire's construction at the turn of the 17th and 18th centuries, in the era of Peter the Great. "A Letter about Peter the Great" by Prince A.A. Shakhovskoy (1777–1846), also published in this collection, tells that state reforms conducted by the tsar are historically necessary and organic for Russian life. Peter the Great, the author argues, "built his empire on an ancient basis <...> in line with the Russian spirit and sense" [17, pt. 1, p. 277].

In the following year, *Molodik* published essays of the Russian historian N.I. Kostomarov (1817–1885). One of them, *First Wars of Little Russian Cossacks with the Poles*, tells about an uprising of the Ukrainian Cossacks and peasants headed by S. Nalivaiko and G. Loboda in 1594–1596, as well as their struggle against the Polish–Lithuanian Commonwealth. Kostomarov states that the reasons for the uprising are linked to the fact that in 1569, soon after the formation of

the Polish–Lithuanian Commonwealth including the Kingdom of Poland and the Grand Duchy of Lithuania on the basis of federation, "the old prince and boyar families resented the loss of their Lithuanian-Russian independence, regretted the union of the Grand Duchy with the kingdom and feared for the Faith" [17, pt. 2, p. 46]. Being one of the first Russian ideologists of Pan-Slavism, Kostomarov initiated the establishment of the Brotherhood of Saints Cyril and Methodius in 1845 in Kyiv. The members of this brotherhood were known *Ukrainophiles*, P.A. Kulish, M.I. Hulak, and T.G. Shevchenko among them. The purpose of this brotherhood was to create a federation of Slavic peoples, which would include Russia, Ukraine, Poland, the Czech Republic, Serbia, and Bulgaria [13].

The same issue of *Molodik* suggests another article by Kostomarov, *Review of Works Written in the Little Russian Language*. The author considers the works of contemporary Ukrainian writers as a case of regional cultural development. In particular, he highly appreciates the *Aeneid* by I.P. Kotliarevsky. According to him, the parody of Virgil's *Aeneid* written in Ukrainian reveals "a true picture of the Little Russian life" [17, pt. 2, p. 164]. In his stories, Kvitka first gives the typology of the national character of a Ukrainian woman, contemplative and practical. Shevchenko's collection of poetry *Kobzar* "is languorous, sad," and it appears as if the whole nation is speaking in it through its poet [17, pt. 2, p. 177]. Kostomarov also appreciates the Ukrainian translation of Pushkin's *Poltava* made by E.P. Grebenka and notes "the poetry of the steppe Cossack life" presented in the poems by Amvrosii Mogila (A.L. Metlinskiy) (1814–1870) [17, pt. 2, p. 183].

The "Miscellaneous" section of *Molodik* provides texts of the noted Russian educator V.N. Karazin (1773–1842). Among them is a speech of August 31, 1802 given at the meeting with the deputies of the Assembly of Nobility on the founding of the University of Kharkiv. The author notes, "I dare to think that our province is destined to spread the sense of elegance and education around it. For Russia, it can play the role that ancient Athens played for Greece" [17, pt. 2, pp. 246–247]. It is noteworthy that in his speech, Karazin speaks of Ukraine's "ancient background." He perceives Ukraine, on the one hand, as the successor of ancient Greece and Rome, and then it has "its antiquity" in the face of Kievan Rus'. On the other hand, the ancient parallels also allow including Ukraine in the European cultural context [2, p. 18]. Importantly, this collection forms a certain pantheon of Ukrainian culture, in which significant names such as S. Naly-

vaiko, I.S. Mazepa, and G. Skovoroda are the main myth-generating images in Ukrainian, Russian, and world literature and history.

The Stroganov library also has works on the life of South Slavic peoples, *Kratkaya istoriya i geografiya Serbii* (A Brief History and Geography of Serbia), published in 1839, among them. Its author D.S. Momirovich, a Serbian nobleman, served in Russia in the Department of Education. The first section of the book, *History of Serbia*, describes events of 1807–1830 connected with the First and Second Serbian Uprisings against the Turks and Serbia's gaining autonomy within the Ottoman Empire. The main actor here is the Serbian leader, Prince Miloš Obrenović (1780–1860). The author reveals some details of Turkey–Serbia relations at this time. In particular, he states, *The strength of Russian weapons, finally, made Porte fulfil the desire of Russia in its attitude to Serbia* [18, p. 51]. Following the Treaty of Adrianople, a decree issued by Sultan Mahmud II in August 1830 ordered Porte to return Serbia districts that historically belonged to it but remained in the possession of the Turks. However, the Turks hesitated with the execution of this decree, which "forced Prince Miloš to take those districts by power, but without any bloodshed, at the beginning of 1833" [18, pp. 51–52].

Notably, the events that Momirovich describes concern the diplomatic activities of Stroganov. In 1816–1821, he headed the Russian mission in Constantinople. Arriving in Turkey, he tried to solve the problem of granting Serbia the status of a self-governing province of the Ottoman Empire. In 1820, Stroganov designed a project on Serbia's autonomy that was the basis for all further actions of the Serbs. In the summer of 1821, as Russia-Turkey relations grew most strained, Stroganov sent a note of protest to the Turkish government against the persecution of Christians in Turkey; however, no answer followed to this note. Thereafter, the entire Russian mission, including Stroganov, left Constantinople [4, p. 163]. Europe showed direct respect to Stroganov's act that was connected with the position he took concerning State Council of Turkey as well as with his energetic and effective protection of the Greeks and the Orthodox Church [16].

In this manner, being a part of the Stroganov library, the Slavic text in the Russian language does not only read as a historical and cultural one but as biographical as well. They reveal the processes of state, nation, and culture-building in the Russian Empire as well as in the Slavic world in the first third of the 19th century.

2.2. French-language works on the Slavs in Stroganov's collection

The West Slavic world in the Stroganov library is primarily represented by books on Polish literature published in French. They reflect the formation of the national culture in Poland in the first third of the 19th century.

In 1822–1824, a 25-volume anthology of world drama entitled *Chefs-d`oevre des Theatres Etrangers* (Masterpieces of Foreign Theatres) is published. It includes separate volumes on German, English, Chinese, Danish, Spanish, Dutch, Indian, Italian, Portuguese, and Swedish drama translated into French, and two special volumes with plays by Russian and Polish authors. In particular, volume 22 provides works of Polish playwrights. Its preface, "A look at the Polish drama", written by A. Denis, tells about the influence French literature and French theatre have on the establishment of Polish literature since the 16th century and dwells on its development in the 1800–1810s. Describing the current state of Polish literature, Denis writes: "The geographical position of Poland, which is located away from the centre of European civilization and deprived of the support of other nations in education, was the doubtless cause of oblivion in which it remains today; the oblivion that strangely contrasts with its military glory, generous aspirations of its people and the love for the arts" [21, p. 20].

The volume includes six plays of Polish authors: a historical tragedy in verse entitled *Barbara Radziwill* (1817) by A. Felinskii, a historical tragedy in verse *Glinskii* (1810) by F. Wężyk, a historical tragedy in verse *Wanda* by Ju. Niemcewicz, and a prose and verse comedy *Imeniny* (Name day) (1784) by Prince M.C. Oginski. The preface to the latter comedy notably reads, "this comedy was written in 1784 by Prince Mikhail Oginskii, a Polish nobleman, who was granted admission to the court of Catherine II. He was multi-talented and loved the theatre; he alludes in the preface that precedes this work that the Empress took part in the creation of this comedy. This fact, if not false, prompted us to introduce it to the audience" [21, p. 289]. Besides, this collection also has a prose comedy *Udary Sud'by* (Blows of Fate) by A. Movinskii and J. Kochanowskii's tragedy *Otkaz grecheskim poslam* (Refusal to the Greek Ambassadors) describing the departure of Odysseus and Menelaus from Troy after they failed to secure the return of Helena abducted by Paris. Both genres, the tragedy and the comedy depicting routine life, demonstrate the influence of French classicist theatre had on Polish drama as well as the intend of the Polish authors to depict the main character's life of heart, the formation of literary mythology based on

the events of national history, and the tragic understanding of related historiosophical problems.

Apart from this anthology, the Stroganov collection also has books by at-that-time contemporary Polish authors whose works were translated into French. For example, *Konrad Wallenrod, The Faris,* and *The Crimean Sonnets* by A. Mickiewicz published in 1830 [24].

Besides, Polish messianic ideas are represented in *La France et la Pologne, le Slavianisme et la dynastie polonaise* (France and Poland, and the Polish Slavism Dynasty) by Count W. Jablonowskii, published in 1843 [22]. Jablonowskii writes from the perspective of the "centrifugal" tendencies in the Slavic–Polish discourse. Tracing back the relationship between Poland and France, Poland and Russia in the first third of the 19th century, the author points that the Poles, recently the supporters of the Napoleonic Empire, are regretful and consider Napoleon ungrateful to Poland. The statement refers to the 1807 formation of the Grand Duchy of Warsaw that took Napoleon's side and then, in 1815, by a decision of the Congress of Vienna was annexed to Russia as the autonomous Kingdom of Poland. Thus, the era of the Restoration yet again did not meet the expectations of the Poles as they sought support of France in peruse of political independence. When speaking of the defeat of the Polish uprising in 1830, the author connects this event with the suppression of the Decembrists in Russia that resulted in Emperor Nicholas I's coming to power. Jablonowskii argues that his extreme rigidity in these circumstances was indeed an expressive symbol of his reign which also prevented the ideas about the messianic mission of Poland from spreading in other European countries [22, pp. 121–122].

The Stroganov books lead to a conclusion that in the first half of the 19th century Poland and France were still in cultural interaction. This is shown, in particular, by French writers' frequent use of the Polish theme. Among such French works are novels *Metushko, or the Poles* (1800) by Ch. Pigeot-Lebrin and *Grand Duke Constantine and Joanna Grudzińska, or Polish Jacobins* (1833) by J. Grzinsky and G. Demolier. Besides, the French periodical press of that time regularly discussed Polish matters, an important element being the journal *Revue des Deux Mondes* (Review of Two Worlds). Lastly, public lectures V.K. Küchelbecher on the Slavic and Russian literature given in 1821 in Paris and lectures on the history of Slavic literatures by Mickiewicz provided at the Collège de France in 1840–1845 played an important role in keeping the interest of the French nation in the Slavic culture.

Literature in the Czech language within the Stroganov collection is introduced by a rare manuscript entitled *Widienyee swatee Brigitti* (Visions of St. Bridget) of 1491 initially deposited in the Imperial Public Library [5, p. 13]. The book describes the revelations of St. Bridget of Sweden (1303–1373) which were published multiple times in Latin and other European languages.

The Czech text in French comes in different types of publications. Among them is *Almanach de Carlsbad* (Carlsbad Almanac), published in Prague in 1831–1835 and edited by J. de Carro, a writer, Doctor of Medicine at universities of Edinburgh, Vienna, and Prague. *Almanach de Carlsbad*, a popular scientific and literary edition, included contributions on medicine as well as the history, literature and culture of the Slavs. In particular, Issue 1 of 1831 published four articles on the history of Slavic literatures: Polish, Russian, and Czech (Bohemian).

The first of them, *A Letter on the State of Polish Literature*, was written, as the preface notes, by a seventeen-year-old Pole and addressed to the Swiss writer and teacher Ch. V. de Bonstetten (1745–1832). It provides a brief sketch of the 16^{th} to 18^{th}-century Polish literature. While appreciating the condition of the Polish literature of the second half of the 18^{th} century, the author connects it with the activities of the last Polish king, Stanisław II August (1732–1798). Among contemporary Polish writers, the letter referred to Ju.U. Niemcewicz and A.B. Mickiewicz. In particular, it reads, "The first of our romantic poets, no doubt, is Mickiewicz, whose works were published two years ago in Paris <...>. His verses are harmonious, energetic, and completely Polish in their spirit, and they have everything that expresses the essence of our language" [20, pp. 155–156].

Another piece, *A Letter on the Current State of Russian Literature Written by a Young Lady*, describes the history of Russian literature from Karamzin to Zhukovsky, Batyushkov, Krylov, Pushkin, and Baratynsky. The letter highly appreciates Pushkin, who "does not imitate anyone and often reaches a height of Byron. <...> His *Prisoner of the Caucasus* conveys the warlike habits of wild peoples; *Onegin*, manners of salons and high society" [20, p. 176].

The third article, *Goethe's Look at the Bohemian Literature*, is a French translation of an essay by Goethe published in Berlin's Yearbook of Scientific Criticism (1830). In the essay he commends the activities of the Czech Renaissance representatives connected with the National Museum founded in Prague in 1818. Among them are F. Palacký (1798–1876), the head of the Historical Department and the author of *The History of the Czech Nation in Bohemia and Moravia*, soon-

to-be Austro-Slavism supporter; J. Dobrovský (1753–1829), the founder of the Slavic Linguistics; V. Hanka (1791–1861), a poet and *The Tale of Igor's Campaign* translator; F. Čelakovský (1799–1852), a poet, writer, and translator; I. Collard (1793–1852), a poet and philosopher; W. Svoboda, a professor and translator. *Goethe's Look* argues, "they form a circle of respected authors and it is due to them that the Bohemian literature reached quite great progress not to be afraid of the ravages of time" [20, p. 186].

The final article, *On the Current State of the Bohemian Literature*, by K. Vinarzhitsky (1803–1869), a Czech writer and literary critic, is translated from German. It considers contemporary Czech and Slovak writers and scholars: A.F. Kollár, V. Hanka, F.L. Čelakovský, P.J. Šafárik, and others. The author appreciates *Hankowy Pjsne* (Hanka's Songs) which grew to symbolise the national revival in the Czech Republic and in Slovakia. He argues that they "have a very special and truly national character. Since 1815, many composers have put them to music, and the whole Bohemia is singing them" [20, p. 201]. Referring to *Rukopis královédvorský* (*The Dvůr Králové manuscript*, which is known to be literary hoax), that Hanka has discovered, Vinarzhitsky refers to the authority of Goethe who publicly acknowledged its high value, besides, he mentions its translations into German, Russian, and Polish as well as its publication in English in the *Bohemian Anthology* [20, p. 201].

Having studied all four publications, we can consider the literary and historical part of the *Almanach de Carlsbad* a certain encyclopaedia revealing the cultural life of individual Slavic nations and peoples. As they seek to constitute their national consciousness, "they experience the newly revived sense of kinship connected with the finding of their roots" [10, p. 12].

Another relevant book from the Stroganov book collection, *Histoire élémentaire et critique de la literature* (The Elementary and Critical History of Literature) by E. Lefranc (1798–1854), addresses the world literature and has a special section on literature in Slavic languages: Russian, Polish, and Czech. As Lefranc speaks of Russian literature, he distinguishes four periods in its history. The first covers the years from the foundation of the Russian Empire to the Mongol invasion (862–1224); the second, from the time of the Mongol invasion to the reign of the Romanov dynasty (1224–1613); the third, from the reign of the Romanov dynasty to Catherine II accession to the throne (1613–1762); lastly, the fourth, from Catherine II accession to the throne and up to the present moment (1762–1840).

Suggested periodization shows that according to French scholars, by the 1840s, the history of Russian literature accounted for nearly 1000 years. Interestingly, among contemporary Russian lyric poets Lefranc names Zhukovsky, Batyushkov, and two Pushkins. The former ones, he says, “translated Russian songs into French, and published odes and fables in Russian. <…> The latter was an imitator of Byron and just like Byron wrote romantic poems, such as *The Prisoner of the Caucasus*. <…> Besides *The Fountain of Bakhchisarai*, the best work of Alexander Pushkin is his poem *Ruslan and Ludmila*, its fairy story taken from the time of Vladimir, the Russian Charlemagne” [23, p. 242–243].

Yet another valuable source is a book by C. Robert (1807–1856), a professor of Slavic literature in Collége de France. The title reads, *Le monde slave, son passé, son état present et son avenir* (The Slavic World: Its Past, Present and Future). The book discusses Pan-Slavism both in its centripetal and centrifugal aspects. The author considers four Slavic nations: Russians, Poles, Bohemians, and Yugoslavians (Illyrians, Croatians, Serbs). He states, “the four literatures and nationalities have similarities common to the Romance languages of the West. Unfortunately, at present, Slavic nations are in opposition to each other. The harmful spirit of opposition is especially obvious in Poland and Russia; the spirit of antagonism between the two countries has created insurmountable political and religious barriers” [25, p. 99]. Written by a Frenchman, the book reveals sympathy towards the Slavs, their history, literature, and culture. Its third section in Chapter Three, *Le monde slave*, entitles *The Official and Centralizing Pan-Slavism of Petersburg*. It conceptualizes the origins of Pan-Slavic ideas in Russia from the late 1820s to the early 1830s. The author points, “About twenty years ago <…> Russian Slavists began to preach a new Pan-Slavism in their writings trying to prove the identity of the two words, *Slavic* and *Russian*. Venelin and Bulgarin argued that <…> all Slavs without exception came from Russia. <…> The Russian Orthodox Church was presented as the only true Slavic Church. The Russian language is praised as the richest and most beautiful of Slavic languages, in many ways superior to the beauty and dignity of Polish” [25, p. 123–124]. Such interpretation of Russian Pan-Slavism by Yu.I. Venelin, a prominent Slavic Renaissance activist, and F.V. Bulgarin emphasizes the recognition of the two identities, Slavic and Russian; besides, it points to the centralizing role of the Russian Empire in the political and cultural unification of the Slavic peoples [3; 6]. No less important is that the book by Robert conceptualizes Pan-Slavism as a historical and

cultural phenomenon that emerged in the first third of the 19th century in response to the triumphant Pan-Germanism and thus contributed to the establishment of a political balance in Europe.

3. Conclusion

All stated above shows that the Slavic text in the Stroganov library allows reconstruction of the historical, literary, social and cultural roots of the Slavic identity and their reflection in the minds of the Russian aristocracy of the first half of the 19th century. In Russia, the idea of Pan-Slavism at this stage was associated with the practical building of a multinational empire in which the Russian people would have to act as the titular nation [11]. Importantly, the empire was perceived at the time as a stable centre of the Russian state which is opposed to the chaos of life, the philosophical meaning of the empire seen "in a continuous and painful overcoming of the chaos by reason and will," in the approval of the ideas of "free conservatism," and in the broad dissemination of culture and education among the peoples living in it [9, p. 361]. The fiction of this period presents the model of history as an emerging national trend.

However, for other Slavic peoples, these ideas were reduced to gaining autonomy within the Austro-Hungarian Empire (Austro-Slavism) or the Ottoman one (the Serbs). The Polish version of Pan-Slavism at this period focused on becoming politically independent with the hope for the support of other Slavic peoples. According to a modern researcher, at present, the existence of separate nations in the unity of processes that separate and integrate them is perceived as a necessary basis for their further development [14, p. 361].

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